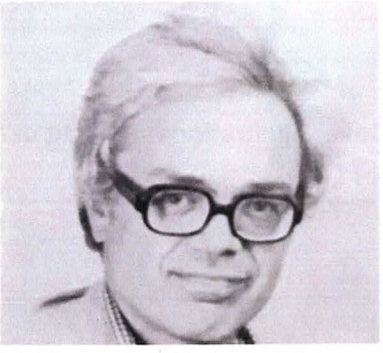
PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN JUNE 2023



Architect Ben Weese

EUGENIE LANE APARTMENTS
235 WEST EUGENIE STREET

CITY OF CHICAGO
Brandon Johnson, Mayor

Department of Planning and Development
Maurice D. Cox, Commissioner

Cover Illustrations: Portrait of Ben Weese. Source: Cohen, *Chicago Architects*. 1976.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

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Eugenie Lane Apartments

235 West Eugenie Street

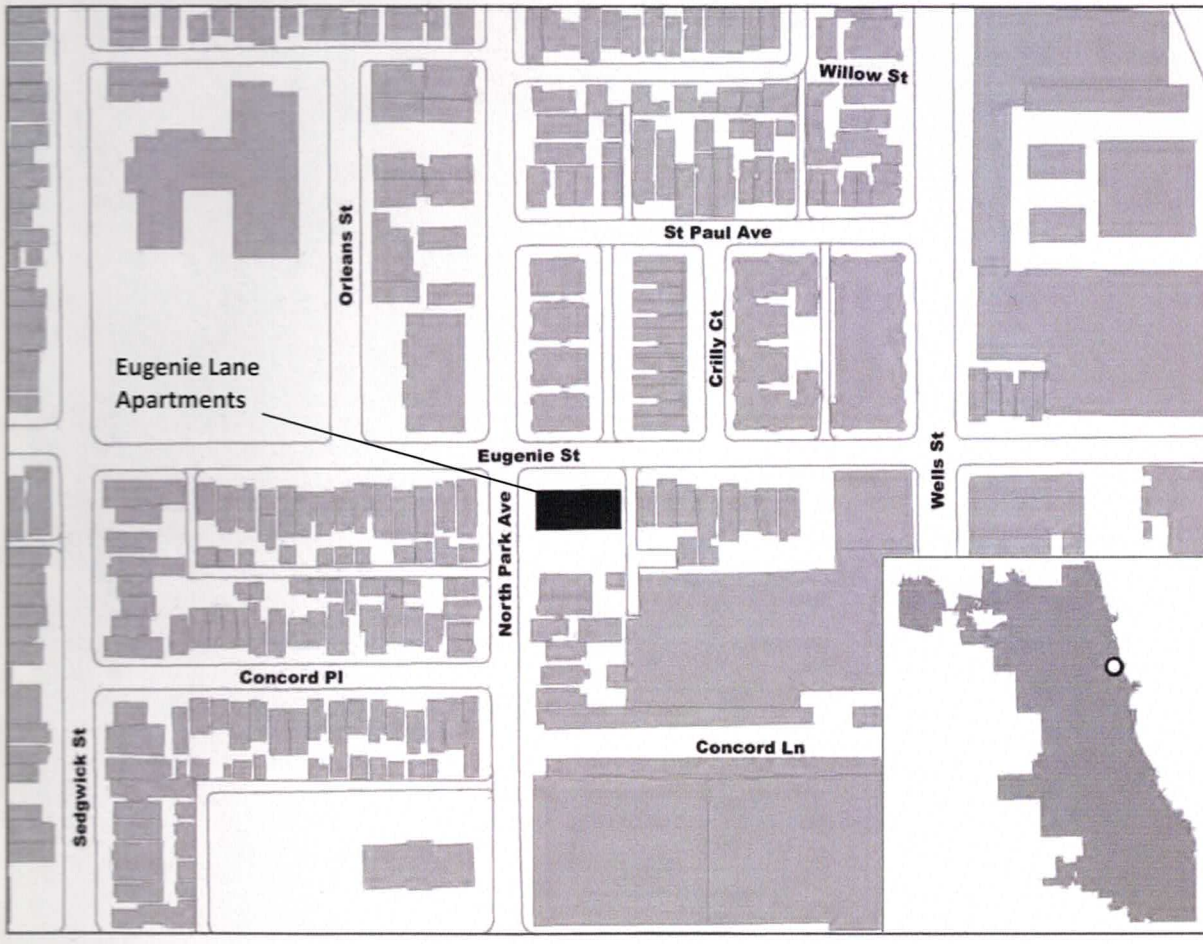
Built: 1962

Architect: Benjamin Horace Weese, F.A.I.A. (b. 1929)

Built as rental residences in 1962, the Eugenie Lane Apartments were thoughtfully designed to respond to its context in the historic Old Town neighborhood. Its well crafted Chicago common brick walls, louvered wood panels and standing-seam metal mansard roof reference familiar features of 19th century architecture in Chicago, while at the same time forming a robust, modern building And at a time when most new multi-family residential apartments were built as soaring towers, the more modest Eugenie Lane Apartments limited itself to tree-top height. With entrances to each of the apartments are located on the exterior, the building clearly conveys is residential function and embraces human scale.

The building was designed by Ben Weese, a significant Chicago architect whose designs focused on social responsibility and the human experience of architecture. His works take inspiration from vernacular architecture and simple materials. In a long and rich career that spanned the modern movement and postmodernism, Weese's buildings took inspiration from history without imitation or irony. During the 1970s, Weese was a member of the Chicago Seven, a group of architects exploring new directions at the end of the modern movement. Throughout his career Weese was a pillar of the historic preservation movement in Chicago who helped save the Glessner House and establish there the Chicago Architecture Foundation (now the Chicago Architecture Center) to educate the public on design and architecture.

Eugenie Lane Apartments are located in the Old Town Triangle District, which was designated as a Chicago Landmark in 1977. At the time of the district's designation, there was insufficient perspective of time to evaluate buildings built after 1930s and Eugenie Lane Apartments are regarded as a non-contributing building in the landmark district. With the passage of time, the building's historic and architectural significance has become clear. Designation of the building will ensure that it is preserved.



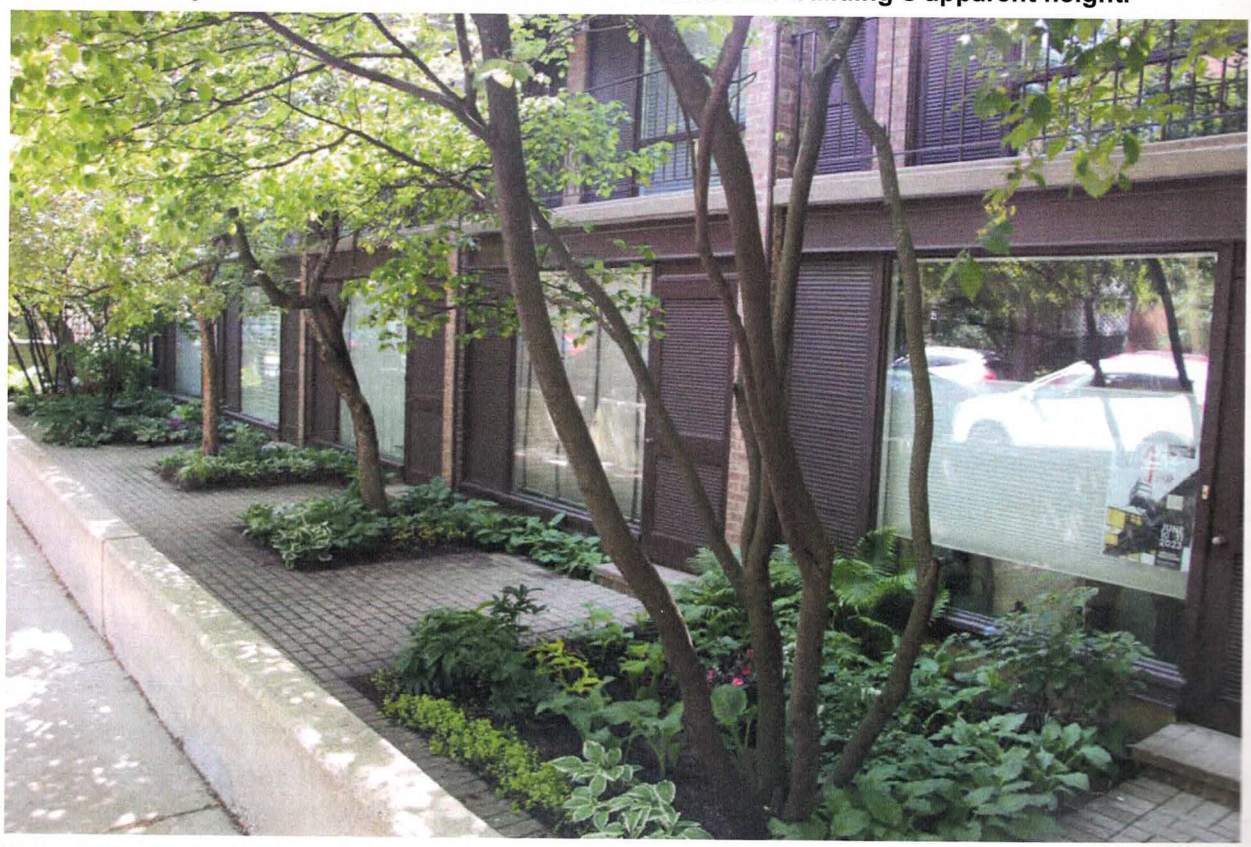
Eugenie Lane Apartments is located at Eugenie Street and North Park Avenue in the Old

Building Design and Construction

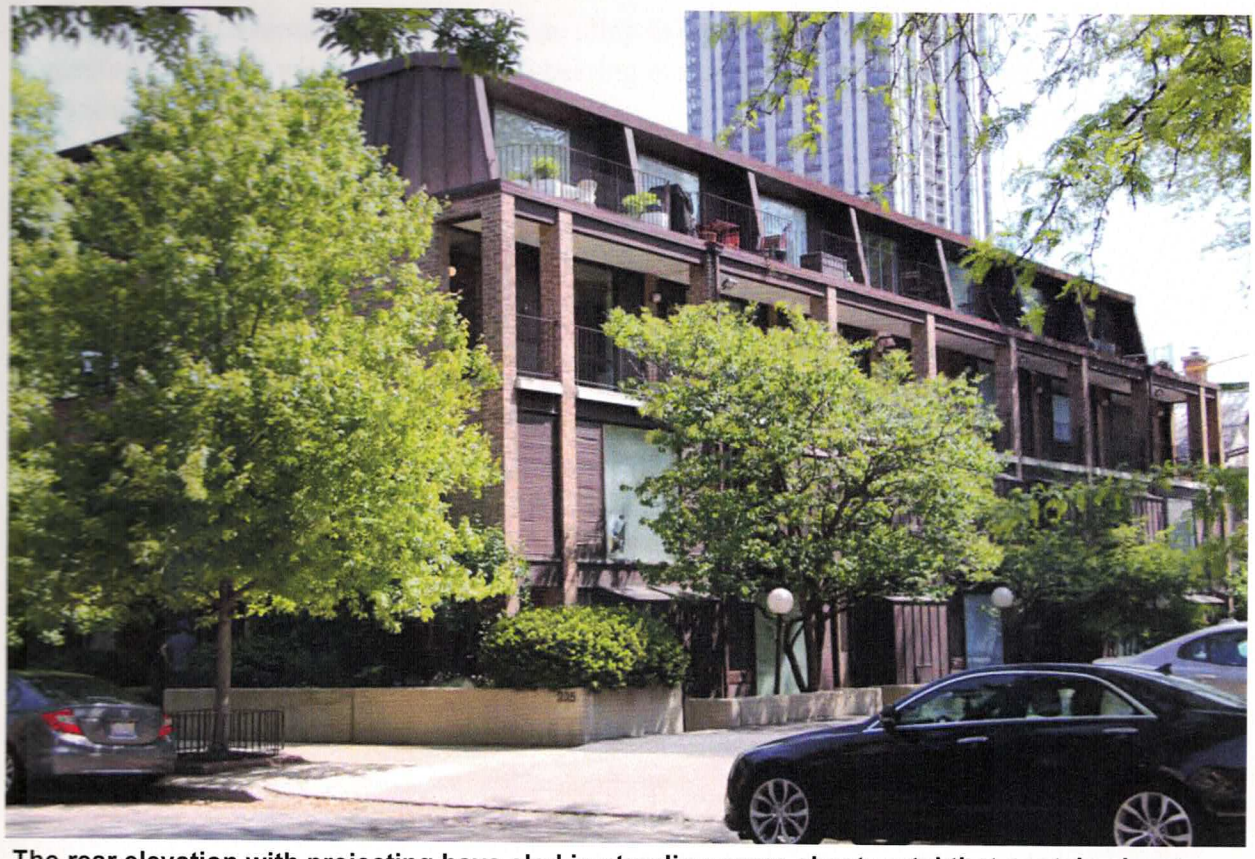
In 1962, the four-story Eugenie Lane Apartments at 235 West Eugenie Street (southeast corner N. North Park Avenue) were designed by Ben Weese for developer Jared Shlaes and the George S. Lurie Company. Ben Weese was working for his older brother Harry, founder of Harry Weese and Associates, and the Eugenie building was at the time an unusual effort to create a high-style, finely-designed modernist building that was contextual and similarly scaled to other buildings within a neighborhood that was already perceived as historic.

The building is four stories tall and rectangular in plan, measuring 105 feet across its front by 50 feet deep. The building is divided into seven bays by masonry party walls which are clearly expressed on the exterior as brick piers extending the full height of the building. The front elevation faces north onto Eugenie Street, a prominent east-west street running through the neighborhood. The rear elevation faces the building's surface parking lot. The narrower side elevations

The front elevation of the Eugenie Lane Apartments. Chicago common-brick piers divide the façade into 7 bays. The recessed mansard roofline reduces the building's apparent height.

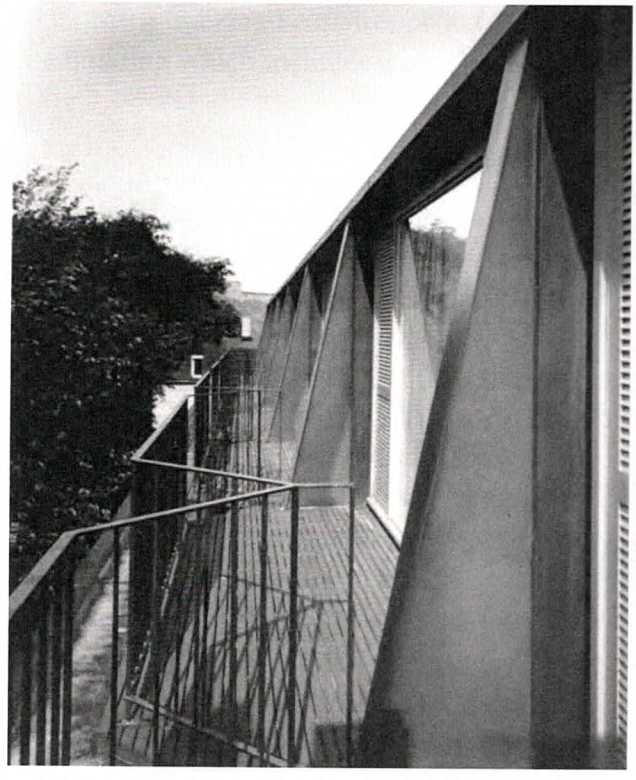


The ground floor is recessed below grade with a landscaped front garden. Louvered entrance doors to each apartment are located on the exterior, eliminating the need for internal corridors and clearly conveying the building's residential function.

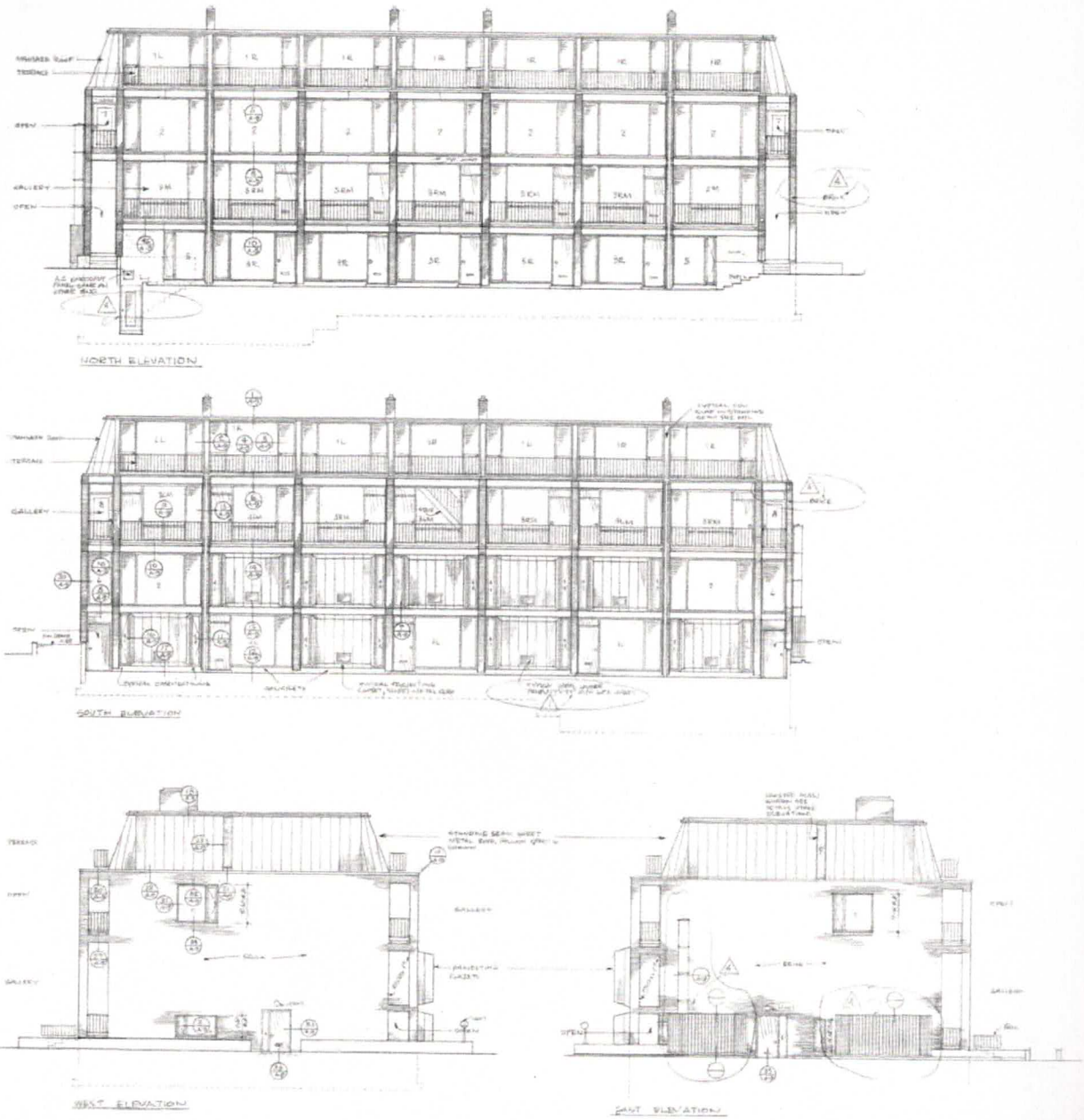


The rear elevation with projecting bays clad in standing-seam sheet metal that contain closets.

The exterior wall at the second floor is recessed creating a gallery which provides access to the apartments. Source: Hedrich Blessing, 1962, Chicago History Museum, HB -25565.



The mansard roof and balconies at the fourth floor. Source: Hedrich Blessing, 1962, Chicago History Museum, HB-25565.



Elevation drawings of the Eugenie Lane Apartments, Harry Weese and Associates, Job No. 450, 1961. Source: Eugenie Lane Condominium Association.

face North Park Avenue on the west and an alley to the east. The structural system consists of a concrete foundation which supports load-bearing masonry walls with wood-frame floor plates and roof frame.

The building contains 23 dwellings with a combination of efficiency and one-bedroom units on the first and second floor. The third and fourth floors have two-bedroom bi-level apartments in each bay. The design of the building clearly emphasizes its domestic function with each dwelling marked by exterior entrances rather than an internal corridor. These entrances are at grade level on the first floor. Entrances to the upper floor apartments are placed at exterior corridors, or galleries. Each apartment is lit by a large casement window. As the windows are fixed, natural ventilation is provided by louvered wood ventilation panels next to the windows. Interior doors inside these panels allow the occupants to control the flow of fresh air. The entrance doors to each apartment have a false-louvered face to create a symmetrical arrangement.

The exterior walls of the building are Chicago common brick, a material often relegated to rear elevations. The choice reflects architect Ben Weese's interest in simple materials and vernacular architecture. Another unusual feature is the building's mansard roof which reflects the architect's willingness to borrow from architectural history. The mansard, which is clad in standing-seam sheet metal and recessed to create fourth floor balconies, also reduces the building's apparent height to respond to the low-scale context of the neighborhood. Standing-seam metal also clads unusual projecting bays on the south elevation which contain closets.

Because each apartment has its own exterior door, there is no lobby or corridor on the interior. An interesting fixture in the living room of each apartment is a small cast-iron wood-burning stove. These were part of the original design of the building which includes a common brick flue in each living room to vent the stove.

Eugenie Lane Apartments were a contrast with most of the new construction going up in Chicago lakefront neighborhoods at this time. Most of this 1950s and 1960s development was large in scale and set apart visually from surviving historic architecture surrounding it through unabashedly contrasting modern design and scale. In many places, especially in South Side neighborhoods such as Douglas and Hyde Park, new construction, often a mix of tall apartment towers and shorter apartment blocks and row houses, was typically built to replace older buildings, which were often bulldozed in the 1950s and early 1960s under the aegis of urban renewal. Other housing in lakefront neighborhoods built in this period, privately-built and market-driven, tended to be high-rise apartments that provided housing at the expense of a consistent scale with existing streetscapes. In contrast, the Eugenie Lane Apartments were intended from the beginning to fit in Old Town Triangle's small-scale, finely-textured streetscapes. Ben Weese and his brother Harry Weese would have careers that embraced modernist styles that worked to be good streetscape "companions" with existing buildings.

Old Town in the Modern Era

The Eugenie Lane Apartments reflect a larger historic context that shaped the Old Town neighborhood in the 20th century. Beginning in the 1930s, artists and artisans began to settle in Old Town to take advantage of affordable housing. Some artists acquired historic buildings in the neighborhood and renovated these in highly imaginative ways. An excellent example stands at 1734 North Wells Street. Originally built in the 1880s as an apartment, between 1928 and 1930 the building was substantially rehabilitated and remodeled by artists Sol Kogen and Edgar Miller as live-in artist studios. Other examples of these artisanal buildings in Old Town are found in the West Burton Place District which was designated as a Chicago Landmark in 2016.

The artists established Old Town as a place for the creative class throughout the 20th century. In 1947 the Old Town Triangle Association was established to support the artistic character of the community and to resist large scale urban renewal that would have diminished the qualities of the neighborhood. Old Town enjoyed close proximity and good public transportation to the city center, yet its housing stock was relatively low-density, primarily made up of single-family cottages and small apartment buildings constructed in a variety of historic architecture styles shortly after the Great Chicago Fire of 1871.

From the 1950s through the 1980s, Old Town transformed into a unique and sought-after Chicago neighborhood. Though it retained its reputation as a supportive environment for artists and creatives, the handsome stock of historic buildings coupled with increased demand in the area presented a unique opportunity for renovation and infill projects, drawing in local architects eager for interesting work. Beginning in the 1960s, artists and architects in Old Town experiment-

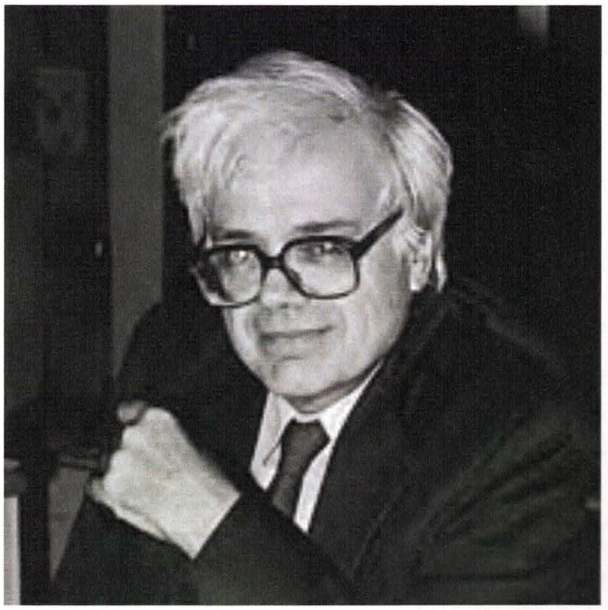
Visitors to the Old Town Art Fair strolling on N. Lincoln Park West on June 3, 1950. The fair, and its sponsor, the Old Town Triangle Association helped establish the cultural quality of the neighborhood. Credit: www.oldtowntriangle.com.

ed with trends in modernism, a style marked by striking geometric yet minimalistic design. The form in Old Town was unique, as architects were exploring how the tenets of modernism could be adapted for smaller, urban residences.

Examples include the residence designed in 1974 by architect Walter Netsch for himself and his wife, state senator Dawn Clark Netsch, at 1700 N. Hudson Ave. (a designated Chicago Landmark). Harry Weese, brother of the architect of Eugenie Lane Apartments, designed his home in Old Town, specifically a row of townhouses, including one for himself, at 318 West Willow Street in 1973. Other noteworthy Chicago architects of the modern and postmodern eras designed homes for clients in Old Town, including Bruce Graham, who designed a home at 310 West Willow Street (1972); Bauhs & Dring who designed a single-family home at 423 West Eugenie Street (1977); and next door at number 425, Booth, Nagle & Hartray designed another single-family house.

Architect Ben Weese

Architect Ben Weese designed the Eugenie Lane Apartments toward the beginning of a long and rich career in architecture in Chicago. Though the building may be considered one the architect's early works, the design of Eugenie Lane Apartments reflects principles that Ben Weese would hone throughout his career: the preference for simple, vernacular materials; responding to context, and a willingness to borrow from history while designing in a modern idiom.



Ben Weese. Source: WTTW.

Benjamin Horace Weese was born in 1929 in Evanston, Illinois into a family of two brothers and two sisters that all showed promise in creative pursuits. Ben regarded his brother Harry, who was 14 years older, as a mentor who introduced him to architecture, literature and music. At age 12, Ben began taking art classes at László Moholy-Nagy's New Bauhaus Saturday School at 247 East Ontario Street.

Ben entered Harvard University. He had been exposed to architecture via his older brothers Harry and John who had entered into field, but Ben began coursework in sociology and philosophy, only later switching to architecture. While at Harvard, Weese became interested in social justice and attended meetings of the Quakers, or the Religious Society of Friends, in Cambridge and volunteered at settlement houses in East Boston.

In 1951, he received his Bachelor of Architecture, and while he intended to continue his architectural education, Weese was drafted to serve in the Korean War. His experience with the Quakers committed Weese to pacifism and he claimed conscientious objector status, an unusually courageous choice in 1950s America. In lieu of military service, he was assigned to alternative civilian service with the Church of the Brethren in West Berlin for two years. There he aided refugees fleeing the Soviet Block in resettlement camps. When not working, he travelled in northern Germany where he developed an appreciation for historic vernacular architecture which was attuned to its setting and ordinary people. Later in life, Weese recalled how his service work and travel in Germany shaped his architectural philosophy.

> *The impact of that was fundamental to me— you've got architecture, but you've also got some very fundamental underlying problems. . . I felt that it was maturing in me that I could still practice architecture in a certain segment. I could do both. Actually, there is a struggle in your life when you're young, as to whether it's all or nothing; whether you're being honest to your social concerns and can still do something that is a high-level aesthetic. . . You know, most architects, historically, have been very closely allied with the elite. Maybe that is, then, my lasting interest in vernacular.*

Upon his return from service in Germany, Weese returned to Harvard in 1954 for three years of graduate work that included a summer scholarship in France at the Ecole des Beaux-Arts in Fontainebleau. In his oral history, Weese spoke highly of coursework in architectural history taught by Eduard Sekler whose classes shifted the focus from aesthetics to how historic architecture was shaped by social needs and place.

Weese received his M. Arch from Harvard in 1957. After a brief stint working with The Architects Collaborative (TAC), Walter Gropius's firm in Boston, Ben Weese returned to Chicago to work at Harry Weese and Associates (HWA), his brother's firm that was growing quickly and which was known for a more humane and more gentle approach to modernism. From 1957 to 1977, Weese remained at HWA, becoming partner from 1967-1977. Compared to others at HWA, Harry allowed Ben latitude and when he could, Ben took jobs that he could do independently, the first of which were the Eugenie Lane Apartments. HWA did a wide range of architectural projects, but Ben developed a niche focused on institutional clients, primarily small, private colleges in the Midwest; and smaller-scale housing. Compared to other work that emerged from HWA, Ben's tended to be more related to vernacular tradition, more austere, and more responsive to context.

In the same year that he began practicing architecture in Chicago, Ben Weese joined Leon Despres, John Vinci, Will Hasbrouck and Richard Nickel in establishing the Chicago Heritage Committee, taking the first step in becoming a leading figure in the historic preservation movement in Chicago that Weese sustained throughout his career. The Chicago Heritage Committee brought attention to the loss of significant works of late-19th century architecture such as Adler

and Sullivan's Garrick Theater/Schiller Building.

In addition to the Eugenie Lane Apartments, another significant early work in Ben Weese's career is the Northside Junior High School in Columbus, Indiana. Built in 1961 at a time when school architecture favored glass curtain walls, the exterior of this school uses warm, red-brick brick arches carried on piers, a traditional structural system that lends the building warmth, human scale and a handmade quality.

In the same year as the Northside Junior High commission, Ben and Harry Weese invited Finnish architect and designer Alvar Aalto to Chicago. Ben led Aalto on a tour of Chicago architecture and took him to one of his personal favorites, the Glessner House. Of all the architectural treasures in Chicago, it was the Glessner House that most impressed Aalto. Designed by Henry Hobson Richardson in 1887, Aalto drew a connection between the design of the house and Finnish National Romantic Architecture.

By 1963, the Glessner House was dilapidated and threatened with demolition. Ben and Harry Weese led a successful fundraising campaign to buy and preserve the building. In addition to the Weese's financial contributions, the Graham Foundation of Chicago, architects Bill Hartman and Larry Perkins of Chicago, and Philip Johnson of New York made significant donations. The house was purchased in 1966 and rehabbed to serve as a center for architectural education to the public, known as Chicago School of Architecture Foundation (later the Chicago Architecture Foundation, now the Chicago Architecture Center). Ben Weese served as president and on the board of the organization for 15 years.

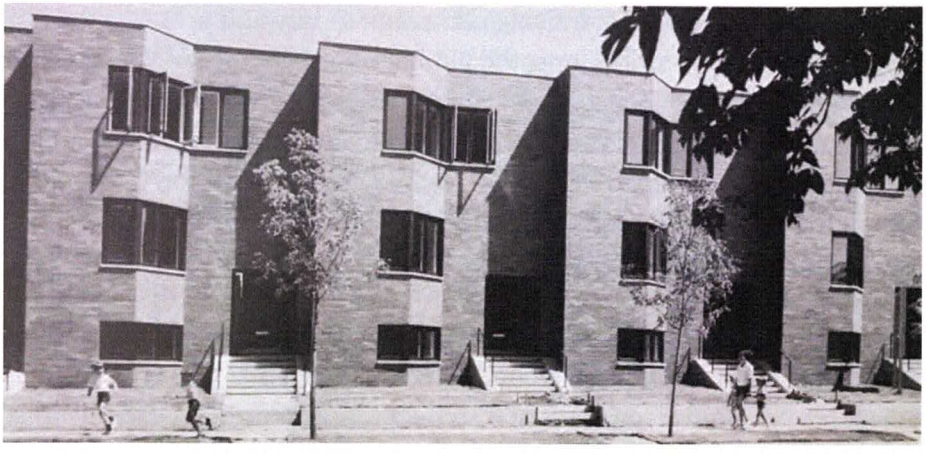
Also in 1963, Ben Weese was a visiting lecturer for a studio class at the architecture program at Washington University in St. Louis. There he met his future wife Cynthia who would also become a leading figure in Chicago's architecture community, establishing in 1973 the Chicago Women in Architecture organization.

Like the Eugenie Lane Apartments, Weese designed The Gardens, another multifamily residence within the historic Hyde Park neighborhood. This 1966 townhouse development at 5507-5522 S. Kimbark Ave. consists of low-scale brick townhouses respond to the surrounding neighborhood with projecting brick bay windows recalling the Monadnock Building of 1891.

In 1971 in the nearby Kenwood neighborhood, Ben Weese again partnered with the developer of Eugenie Lane, Jared Shlaes, for the Greenwood Park townhouses. This development was financed under a Federal Housing Authority (FHA) program for middle-income housing which imposed restraints on construction budgets. The two- and three-story townhouses are clad in warm red brick for economy. In lieu of ornament, each townhome is defined with an entrance stoop and a 45-degree angled window bay window that is clearly inspired by Barry Byrne's Kenna Apartments of 1916.

The Greenwood Park townhouses were part of a larger FHA development in Hyde Park-Kenwood. The next phase of the development, known as Lake Village East, was designed by

At the Northside Junior High School in Columbus, Indiana (1961), Ben Weese used a traditional system of brick arches and piers.



The Greenwood Park Townhouses in Kenwood (a.k.a. Lake Village Townhouses) (1971) with austere angled window bays.
Source: Cohen, *Chicago Architects*, 1976.

The Gardens (1966) townhouses at 55th and Kimbark in Hyde Park respond to the historic context with low scale, warm brick and projecting bays.

Weese designed Lake Village East in Kenwood in 1973. It is arguably the best example of his "minimum perimeter" buildings which were designed to optimize views and interior layout with economy.

Ben Weese in 1973. The 25-story apartment stands at the corner of South Lake Park Avenue and East 47th Street. Instead of the standard four-sided apartment tower with 90-degree corners, Lake Village East's façade is faceted with 38 sides. It is the first example of a tower design solution developed by Weese which he called "minimum perimeter." The sculptural quality of the façade reduced the exterior wall area of the building which lowered the cost. The faceted façade also maximized views, allowed for more functional apartment floor plans, and reduced the long corridors of standard apartment buildings. Weese would go on to design several minimum perimeter residential towers in Chicago and Virginia.

From the mid-1960s onward, Ben established a specialty as a designer for educational clients, including master plans for Drake University, Des Moines, Iowa (1966) and Cornell College, Mt. Vernon, Iowa (1965). He would return to these universities and others throughout his career with individual building designs. Noteworthy examples include the Thomas College Commons at Cornell College (1965), the Fine Arts Complex and Student Center at Drake University (1972), and the Forest Park Community College, St. Louis (1971). All of the designs share a clear emphasis on expressing the building's program on the exterior through brick volumes and linear fenestration. In Chicago, Ben played an important role in Harry Weese's design of the Latin School of Chicago (1969).

The energy crisis of the mid-1970s compelled Ben Weese to incorporate energy efficiency in his buildings. His Sawyer Library at Williams College (1975, Demolished), in Massachusetts employed internal light courts, sun protection and operable windows that eliminated the need for air conditioning. Weese also designed double-deck study carrels for the library, a signature furniture design that he implemented at other library commissions.

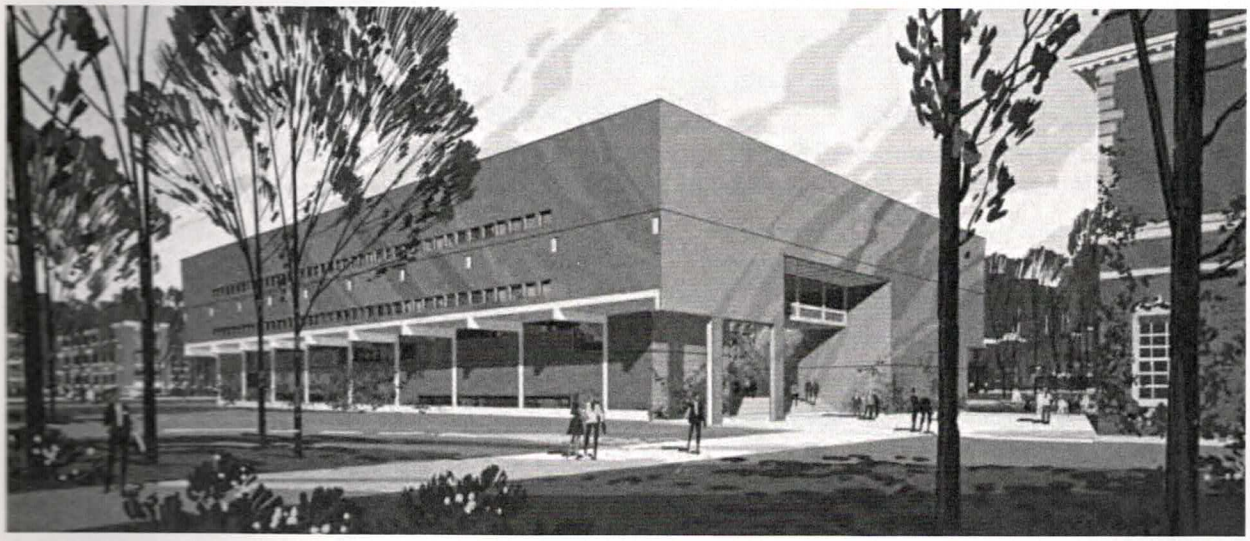
In 1974 Ben Weese was named a Fellow by the American Institute of Architecture which recognized him as a "highly respected designer" who "combined his many talents in lecturing, design and historic preservation."

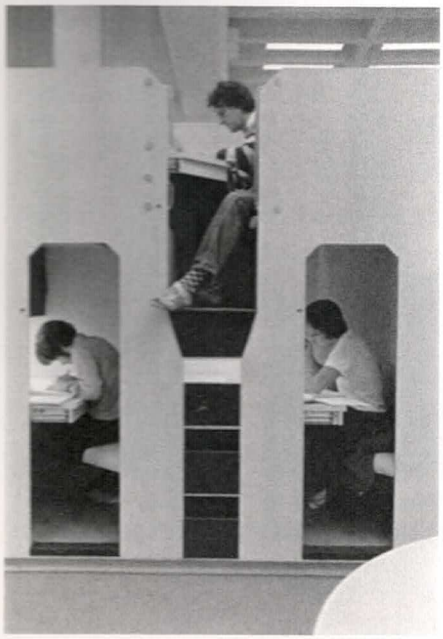
The 1970s were a time of debate and questioning in the world of architecture in America and in Chicago in which Ben Weese played an important role in. On one hand, there was modernist focus on structure and function that had dominated Chicago since the arrival of Mies van der Rohe in 1937. On the other hand, a generation of younger architects were beginning to question this canonical version of modernism to ask if architecture could also incorporate ornament, context and symbol.

These competing visions burst into view in 1976 with two architectural exhibits on Chicago architecture. The first, "100 Years of Architecture in Chicago," which exhibited in Munich and Chicago, followed a narrative established by architectural historians Sigfried Giedion and Carl Condit that drew a straight line from the Chicago School of Architecture in the 1890s and the dominance of the modern movement hailed by the arrival of Mies van der Rohe in Chicago.

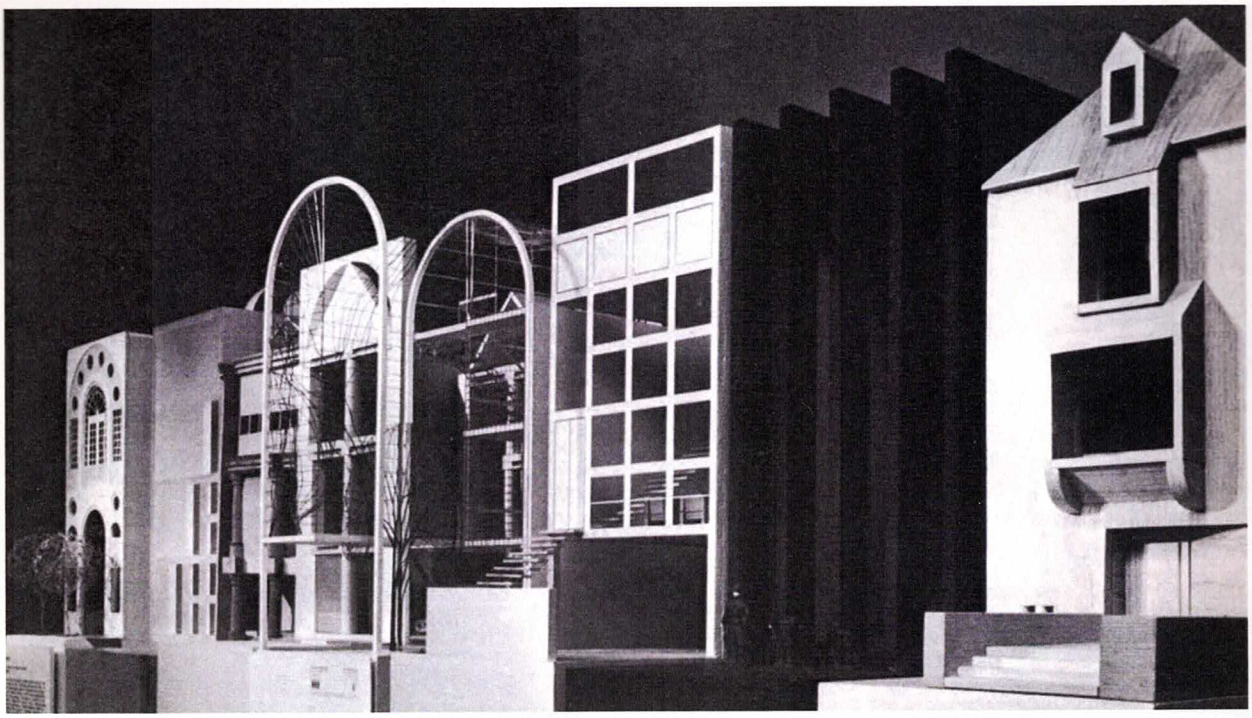
In response to what they felt was a shortsighted exhibit, architects Ben Weese, Stanley Tiger-

Fine Arts Complex and Student Center at Drake University (1972). Source: Cohen, *Chicago Architects*, 1976.





Above: Sawyer Library at Williams College (1975, Demolished), in Massachusetts. Designed during the energy crisis, Weese used passive cooling to eliminate the need for air conditioning. Left: Weese designed two-story study carrels at Sawyer to optimize space. Source: library.williams.edu



In 1977, the Chicago Seven created the "Exquisite Corpse" exhibit of model Chicago town-homes. Ben Weese's design is at far right and perhaps the most buildable. Source: Chatain, "On the Town with the Lively Chicago Seven." *Inland Architect,* February 1978.

In 1977 Ben Weese left HWA to establish Weese Seegers Hickey Weese. Left to right: Ben Weese, Cynthia Weese, Thomas Hickey and A. William Seegers. Source: "From the Boards of Weese Seegers Hickey Weese." *Inland Architect,* December 1977.

man, Larry Booth, Stuart Cohen, James Ingo Freed, Jim Nagle, and Thomas Beeby formed the "Chicago Seven" in 1976. The seven produced "Chicago Architects," an exhibit that travelled to Cooper Union in New York, Harvard University, and the Time/Life Building in Chicago. It was a counterpoint exhibit to "100 Years. . ." that included a more pluralistic view of Chicago architects. The exhibit ranged from architects who worked in traditional styles like Howard Van Doren Shaw, to progressives like Pond & Pond and Dwight Perkins, and on to unorthodox modernist architects like Walter Netsch, Bertrand Goldberg and Edward Dart.

The exhibit established the Chicago Seven as rebels within Chicago's architectural establishment. While most of the Chicago Seven embraced postmodernism, Ben Weese did not. However, Ben did share the group's interest in looking to architectural history for inspiration and its willingness to question modernist taboos.

The Chicago Seven produced three follow-up architectural exhibits, including "Seven Chicago Architects" at the Richard Gray Gallery on Michigan Avenue in 1976. Here each of the seven designed a country house considering symbolic values, nature and society. Ben Weese's whimsical design was a self-sufficient commune-like house with a walled-in garden.

The following year, the seven, now joined by architect Helmut Jahn, created the "Exquisite Corpse" exhibit at the Walter Kelly Gallery. Each architect was tasked with producing a model townhouse for a typical Chicago lot. The models were constructed at the same scale and were exhibited as a block face ensemble. Architecture critic Paul Gapp of the Chicago Tribune described the prototypes as ranging from "traditional, contemporary, aloof and friendly."

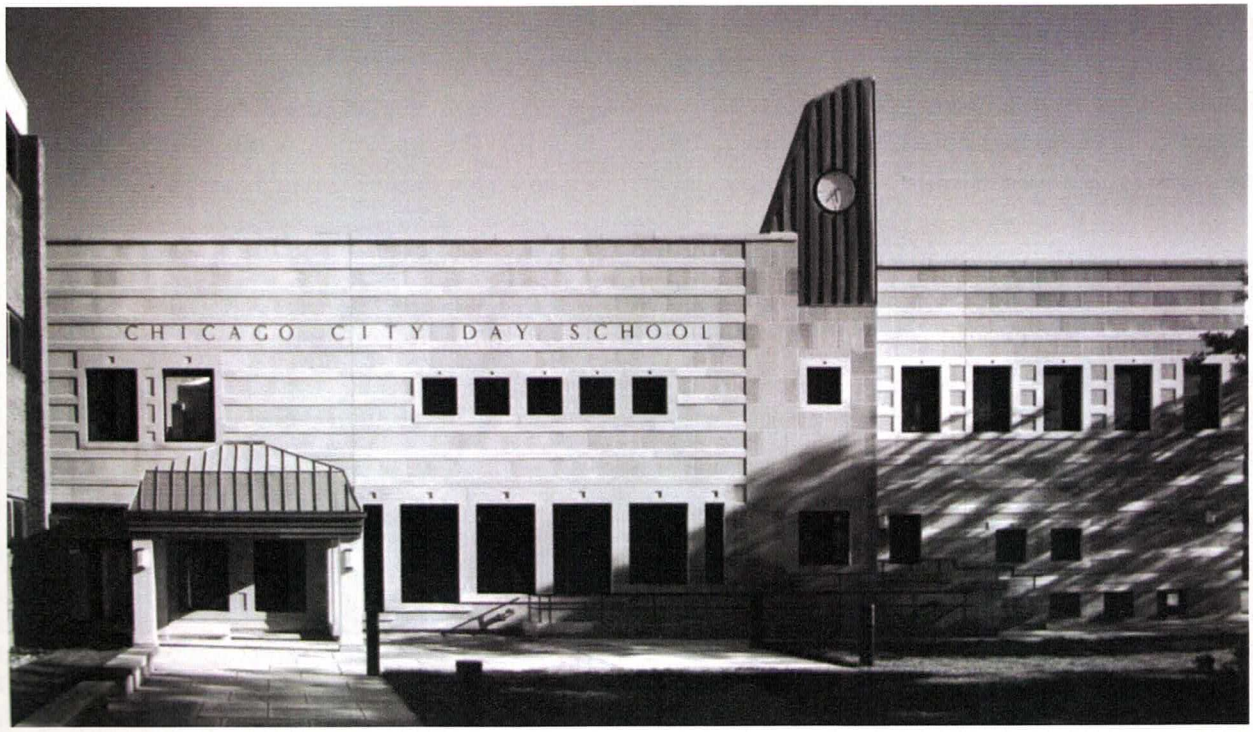
In 1980, the Chicago Seven created "Late Entries to the Tribune Competition," their third important exhibit. Conceived by Ben Weese and executed by Stanley Tigerman, it was a hypothetical re-staging of an architectural competition of 1922, when the Chicago Tribune sponsored an international competition for the design of its Michigan Avenue skyscraper. The 1922 competition was an important episode in architecture at a time when the modern movement in architecture was taking root. Similarly, the 1980 exhibit reflected a mood of discovery in architecture.

Aside from participation in the Chicago Seven's intellectual projects, in 1977 Ben Weese left HWA to establish Weese Seegers Hickey Weese with his wife Cynthia and Thomas Hickey and A. William Seegers, also from HWA. Compared to HWA, the partners wanted the new firm to be smaller and more in control of projects. The firm, which continues as Weese Langley Weese, is known for educational and non-profit projects with a sensitivity to vernacular and historic design.

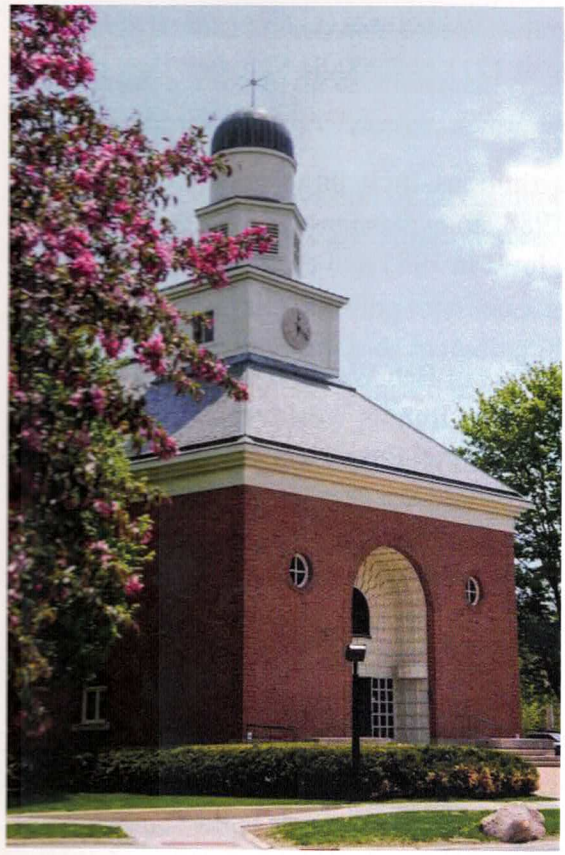
In 1982, the firm completed the Chestnut Place Apartments, a 30-story apartment at 850 N. State St. which was designed by Ben, Cynthia and Peter Landon. The animated facade incorporates Weese's "minimum perimeter" principle to which is added striped buff and red brick exterior walls that critic Paul Gapp compared to a "towering brick layer cake." The architect's commissioned muralist Richard Haas to decorate the lobby based on the interior of San Miniato al

Right: Chestnut Place Apartments (1982), designed by Ben and Cynthia Weese and Peter Landon with its striped red and buff brick that architecture critic Paul Gapp likened to a layer cake. Source: Solomon, "A Panegyric on Chestnut Place." *Inland Architect,* January-February 1984.

Below: the architects commissioned muralist Richard Haas to paint the lobby at Chestnut Place to resemble San Miniato al Monte, a 15th century basilica in Florence. Source: Ben Weese Papers, Ryerson and Burnham Libraries, the Art Institute of Chicago.



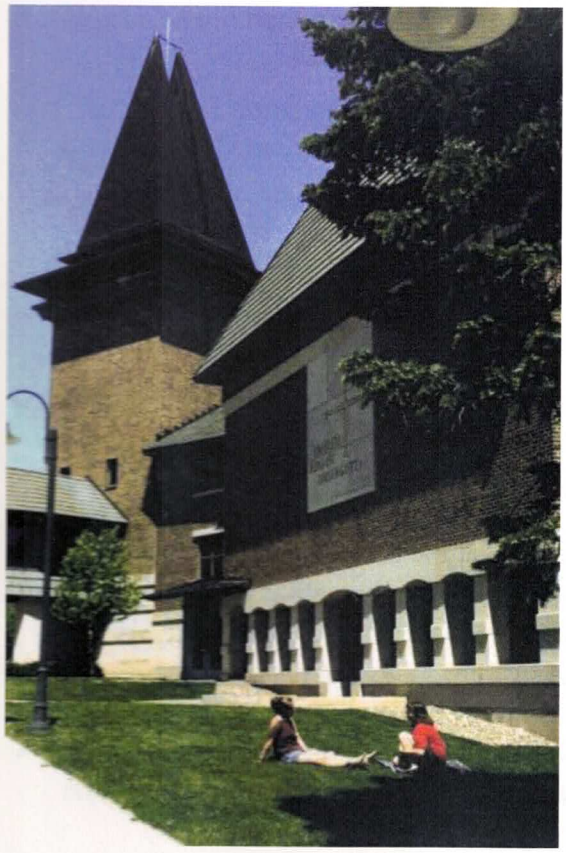
A substantial addition to the Chicago City Day School designed by Ben Weese in 1990 with standing-seam sheet metal features. Source: Ben Weese Papers, Ryerson and Burnham Libraries, the Art Institute of Chicago.

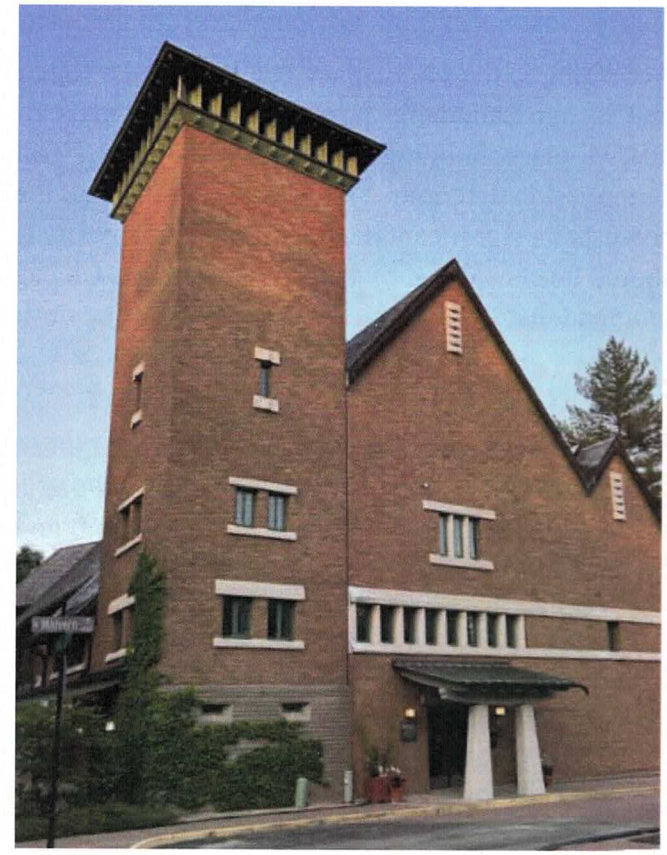


Left: Perhaps Ben Weese's most acclaimed design is his Evelyn Chapel, at Illinois Wesleyan University in Bloomington, Illinois, from 1989. It takes inspiration from Shaker and Anabaptist churches of early America. Source: Illinois Wesleyan University, iwu.edu.

Lower Left: The twin-spired chapel at Wartburg College (1994) is abstracted from German churches. Source: Wartburg College, www.wartburg.edu/chapel/.

Lower Right: Westminster Presbyterian in Peoria, Illinois (1989) draws on medieval forms. Source: Dan Callahan, member of congregation.





Monte, a 15th century basilica in Florence. Ben and Cynthia Weese also commissioned Haas paint his Homage to the Chicago School of Architecture at 1211 N. LaSalle St. when they renovated that 1929 hotel into apartments.

In the 1980s, Ben continued his work for educational institutions, including a new Art Museum and Library for Coe College in Cedar Rapids, Iowa in 1988, an expansion of a Walter Netsch designed Burling Library at Grinnell College, Grinnell, Iowa in 1985 and a significant addition to the Chicago City Day School in 1990.

Though he is not regarded as an ecclesiastical architect, three of Ben Weese's highly regarded works are churches. In 1985 he designed the Evelyn Chapel, at Illinois Wesleyan University in Bloomington, Illinois. The crisp design recalls early American religious architecture of Shaker and Anabaptist communities. In 1989, Weese designed Westminster Presbyterian in Peoria, Illinois which is abstracts medieval church architecture. He designed his last church in 1994 at Wartburg College, a Lutheran school in Waverly, Iowa. The twin-spired chapel recalls the Romanesque churches of Germany.

During the late 1990s, Ben Weese became less active in Weese Seegers Hickey Weese though he remained involved in civic affairs. From 1998 to 2011 he served on the Commission on Chicago Landmarks and in 2011 was recognized by AIA Chicago with a Lifetime Achievement Award.

Criteria for Designation

According to the Municipal Code of Chicago (Section 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation for an area, district, place, building, structure, work of art, or other object within the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation" and that it possesses a significant degree of historic integrity to convey its significance. The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Eugenie Lane Apartments be designated as a Chicago Landmark.

Criterion 1: Value as an Example of City, State, or National Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, the State of Illinois, or the United States.

- Eugenie Lane Apartments, designed by Ben Weese, reflect the architectural heritage of Old Town in the 1960s and 1970s, when the neighborhood established itself as a place for artists and the creative community. During the 1960s and 1970s, Chicago architects of the modern era like Ben Weese designed small-scale residential infill buildings in the historic19th century neighborhood adding an important layer to its built environment.

Criterion 4: Exemplary Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- With its clear expression of its residential function, absence of ornament and large windows, the Eugenie Lane Apartments is a modern-era building.
- The design of the building references architectural elements from the 19th century neighborhood in which it stands including its Chicago common brick walls, louvered accents and standing-seam metal mansard roof.
- Built at a time when new apartments tended to be in tall towers, the design of the Eugenie Lane Apartments settles for tree-top height and a more human scale.

Criterion 5: Work of Significant Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- Architect Ben Weese designed the Eugenie Lane Apartments toward the beginning of a long and rich career in architecture. Though the building may be considered one the architect's early works, the design of Eugenie Lane Apartments reflect principles that Ben Weese would hone throughout his career including the preference for simple, vernacular materials; responding to context, and a willingness to borrow from history while designing in a modern idiom.
- Ben Weese was a member of the Chicago Seven, a group of young Chicago architects that formed in the 1970s to educate the public about a more pluralistic view of Chicago's architecture and to explore new directions at an inflection point in American architecture at the end of the modern movement.
- Throughout his career, Ben Weese supported the historic preservation movement in Chicago, including being a cofounder of the Chicago Heritage Committee, the city's first historic preservation advocacy group. He also played a leading role in saving the Glessner House, and establishing there the Chicago Architecture foundation to teach the public about architecture and design. Ben Weese also served on the Commission on Chicago Landmarks.
- A signature design of Ben Weese was his sculptural "minimum perimeter" apartment towers which employed multi-faceted facades for enhanced views and lower cost by reducing the quantity of the exterior envelope.
- Weese designed a range of building types, but he specialized in educational projects for colleges throughout the United States, as well as schools in Chicago, and non-profit hous-

The Eugenie Lane Apartments defers to the context of the historic neighborhood around it while remaining a modern design. Source: Hedrich Blessing, 1962, Chicago History Museum, HB-25565.

ing developments

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic interest or value.

The Eugenie Lane Apartments retains more than sufficient historic integrity to express its historic and architectural value to the City of Chicago. It remains in its original location and the residential setting around the building has changed little since the building was constructed in 1962. Changes to the exterior include the recent repair of louvered ventilation panels to match the original.

Significant Historical and Architectural Features

Whenever an area, district, place, building, structure, work of art, or other object is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. Based on its evaluation of the Eugenie Lane Apartments, the Commission staff recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building.

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